Department of Music
College of Fine Arts

presents the

UNLV Wind Orchestra
Thomas G. Leslie, conductor
Col. John R. Bourgeois, guest conductor
Bradley Genevro, guest conductor
Barron Coleman, tenor

PROGRAM

Vaclav Nelhybel
(1919 – 1996)
Two Symphonic Movements
I. Marcato
II. Allegro Impetuoso

Eric Whitacre
(b. 1970)
October

Bradley Genevro, conductor
Director of Bands, Messiah College

Anthony LaBounty
(b. 1963)
World Premiere
Favor and Treasure

Col. John R. Bourgeois, conductor
Director Emeritus, United States Marine Band, “The President’s Own”

INTERMISSION

Frank Ticheli
(b. 1958)
Symphony No. 1
I. Of Youth
II. Of Wisdom
III. Profanation
IV. Prayer

Barron Coleman, tenor

Thursday, November 17, 2011 7:30 p.m.

Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
Internationally renowned composer Vaclav Nelhybel was born on September 24, 1919, in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague (1938-42) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as composer and conductor with Swiss National Radio and became lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. Thereafter, he made his home in America, becoming an American citizen in 1962. After having lived for many years in New York City, he moved to Ridgefield and Newtown, Connecticut, and then, in 1994, to the Scranton area in Pennsylvania. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death on March 22, 1996, he was composer in residence at the University of Scranton. Two Symphonic Movements is a contemporary composition that displays many of Nelhybel’s innovative compositional techniques and sonorities. “Vaclav Nelhybel.” www.nelhybel.org, (accessed October 25, 2011).

Eric Whitacre states “October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds.”

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. “Eric Whitacre.” http://www.windrep.org/October, (accessed October 25, 2011).

Anthony LaBounty’s Favor and Treasure is an original work for band written for Col. John R. Bourgeois, Director Emeritus of the United States Marine Band, past president of the American Bandmasters Association, president of the John Philip Sousa Foundation, American vice president of the International Military Music Society, mentor and friend as a gift from the composer Anthony LaBounty and UNLV Director of Bands Thomas G. Leslie.

Col. Bourgeois joined the Marine Corps in 1956 and entered the “President’s Own” as a French hornist and arranger in 1958. Named 25th Director of the Marine Band in 1979, he was promoted to colonel in 1983 and retired from active duty July 11, 1996. As Director of “The President’s Own,” Bourgeois was Music Advisor to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in history. Among numerous honors and awards, Bourgeois is a recipient of the Distinguished Service Medal from President Clinton and was hailed as “a national treasure” by Secretary of the Navy John H. Dalton.

The title of the work is a direct reference to its subject – John Bourgeois. The name John (‘Johann,’ German, ‘Yochanan,’ Hebrew) means “Grace” or “Graciousness of God.” Grace is, by definition, unmerited favor. Treasure is, as Secretary Dalton eloquently declared, an appellation used to help characterize the attributes and distinction earned by Bourgeois in a career appointment at the highest levels of artistry and service. The composition is based upon an original main theme lovingly name “John’s Theme” and is prominently expounded and developed along with original subthemes and motives. “John’s Theme” is accompanied by original text impenetrably linked to the favor and treasure of all mankind:

Grace is ours from the Father, Hosanna to His holy name,
Grace is the Living Water, gifted treasure through His only Son,
Sin and guilt are overcome with power to blot all shame,
Praise and glory are His - Hallelujah! Jesus, Anointed One!

To honor Bourgeois’ suggestion to include Cajun influence, the old Cajun waltz J’ai Passe Devant Ta Porte is used, first introduced in fragments but no more demonstratively presented than in the quasi-zydeco section of the work. Favor and Treasure was completed in June 2011 and premiered in Las Vegas by the UNLV Wind Orchestra on November 17, 2011 with Col. John R. Bourgeois conducting. Anthony LaBounty is an Associate Professor of Music at the University of Nevada, Las Vegas. LaBounty, Anthony. 2011. Manuscript.

Frank Ticheli received his doctoral and masters degrees in composition from the University of Michigan where he studied with William Albright, Leslie Bassett, Williams Bolcom, and George Wilson. His works are published by Manhattan Beach, Helicon, Hinshaw, and Encore Music, and are recorded on the labels Koch International Classics, Albany, Klavier, and Mark Records. Symphony No. 1 was begun in the fall of 2000 in Pasadena, California, and completed the following summer at the MacDowell Colony in Peterborough, New Hampshire. Its four movements represent a kind of journey of the soul – from innocence, to introspection, to darkness, and finally to enlightenment. The first movement is an expression of hope. Vivid aural images of a spring morning – bell sounds, trumpet fanfares, bright harmonies, clear textures – illuminate the movement and give it a youthful energy. Themes come and go quickly, suggesting a short attention span and childlike impatience. The second movement, despite its strong melodic and harmonic connections to the first, is in many ways its alter ego. Bright fanfares give way to greater lyricism. Childlike optimism yields to introspection. A clarinet solo ushers in a new passage over somber chords in the low brass. After a series of vast modulations and an orchestral swell, a lengthy period of calm follows. A repeated major chord hangs high, and becomes an immovable block that is quietly implacable to the pleadings of the solo bassoon. Vague recollections of the first movement come and go like fleeting dreams. The third movement represents a crisis of faith. The key of D minor is used as a symbol of darkness. This association also pays tribute to Mozart, who used the key only on rare occasions as a symbol of pessimism and struggle (e.g., the appearance of the stone guest in Don Giovanni, and the unfinished Requiem Mass). The main theme wedges upward and back again, as though it is attempting to dodge some menacing force. A contrasting middle section provides an easy moment of respite before surrendering to the return of the scherzo and its racing heartbeat. The finale is a setting of an original poem. Its dramatic flow = moving from themes of hope, to peace, to crisis, and finally to reconciliation — summarizes the expressive journey of the entire symphony. Similarly, the poem’s musical accompaniment is flecked with themes from each of the corresponding movements, recalling key points in the symphony’s progress. During the first two stanzas, the music searches in vain for resolution, wandering from one tonal are to another (D,C,F,A,B) before finally resigning itself in the poignant key of B minor. As an ironic gesture, the line, “naked, hungry, crying out,” is answered by a recollection of one of the brightest moments from movement one, now darkened by its new B minor context. After a moment of vulnerability, the poem moves toward resolution, and the music brightens once again. Darkness yields to themes of transcendence as the singer discovers and inner light. Frank Ticheli, Symphony No. 1, University of Miami Symphony Orchestra conducted by Thomas M. Sleeper (Miami): Albany Records TROY590, 2003, compact disc.
Bradley Genevro is the Director of Bands and Assistant Professor of Music at Messiah College in Pennsylvania. In his role as Director of Bands, he is actively involved in the Music Education Program as well as being the conductor of the Wind Ensemble and Symphonic Winds. Before his appointment at Messiah, he served on the faculties of Oklahoma State University and the University of North Texas. Mr. Genevro, a native Pennsylvanian, holds degrees from Indiana University of Pennsylvania. Having completed several successful years as a public school teacher, he serves as a drill designer and clinician throughout the east and southwest.

He is highly sought after as a clinician, adjudicator and conductor throughout the country. Mr. Genevro has also published articles in the Music Educators National Journal entitled “Teaching Music” and in the GIA Publication “Teaching Music Through Performance in Band”. He is also actively involved in several recording projects a year serving as recording producer with groups such as the University of North Texas Wind Symphony and the Keystone Wind Ensemble. Mr. Genevro holds professional memberships in Pennsylvania Music Educators Association, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Kappa Kappa, Psi, Tau Beta Sigma and the College Band Directors National Association.

During his nearly 40 years with the Marine Band, Colonel John R. Bourgeois, Director Emeritus, United States Marine Band, “The President’s Own,” served nine presidential administrations — from presidents Eisenhower to Clinton. As Director for 17 years, he regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation. Colonel Bourgeois is past president of the American Bandmasters Association, Chairman of the Board and past President of the National Band Association, a past member of the Board of Directors of the World Association for Symphonic Bands and Ensembles, American Vice-President of the International Military Music Society. He is a member of Phi Mu Alpha Sinfonia, the Military Order of the Carabao, the Alfalfa and Gridiron Clubs of Washington, the College Band Directors National Association, and an honorary life member of the Texas Bandmasters Association. He is the President of the John Philip Sousa Foundation and his affinity for Sousa’s work has earned him the Sudler Medal for Outstanding Service to Bands at the International Level.

In 1993, he was awarded the Medal of Honor of the Midwest International Band and Orchestra Clinic and the Medal of the International Percy Grainger Society. In addition, he was awarded Phi Beta Mu’s Outstanding Bandmaster Award in 1986; the Distinguished Service to Music Medal by Kappa Kappa Psi in 1987; the National Band Association’s Academy of Wind and Percussion Artist Award in 1990; Phi Mu Alpha Sinfonia’s National Citation for “Service to Music and Dedication to Music and Country” in 1991; and in 1996, he was awarded the Austin Harding Award of the American School Band Directors Association, and is a frequent guest conductor with bands and orchestras across America and around the world.

American tenor Barron Coleman has performed in the best opera theaters in the world entertaining audiences from Milan to Paris to Sydney and Japan. A native son of the lone star state, he also has many important national debuts to his credit including Houston Grand Opera, Seattle Opera, Los Angeles Opera and Dallas Opera. Mr. Coleman spent 2000-2002 in Barcelona singing at the Gran Teatre del Liceu lending his voice to the roles of Il Messaggiero in Aida, Le Premier Philistin in Samson et Dalila and Maintop in Billy Bud. During the fall of 2003, Mr. Coleman sang in a new production of the Spanish favorite Luisa Fernanda by Toroba with Los Amigos de la Zarzuela in New York City. In addition to recording Gershwin’s Porgy and Bess with the Nashville Symphony for the Decca label during the 2005-2006 concert season, Mr. Coleman’s tenor was also heard at Lincoln Center in the Collegiate Chorale’s production of Scott Joplin’s Tremonisha and in Peter Sellars’ critically acclaimed production of Zaide at the Mostly Mozart Festival. Mr. Coleman’s repertoire choices stretch from the title role in Monteverdi’s ORFEO to the demanding role of Tony in Henze’s masterpiece Elegy For Young Lovers. Recent performances include appearances at L’Opera Comique, Théâtre de Luxemburg and Lyric Opera of Chicago in addition to tackling the role of Eisenstein from Die Fledermaus. Mr. Coleman appears next in the role of Don Jose in Bizet’s Carmen in Ham Hall.

An alumnus of The Juilliard School, The Manhattan School of Music and Southern Methodist University, Mr. Coleman holds degrees in Vocal Pedagogy, Music Education and Psychology. He is currently a candidate for the Doctoral Degree at the University of Nevada at Las Vegas.
UNLV WIND ORCHESTRA

Piccolo
Katharine Jensen Las Vegas, NV

Contra Bass Clarinet
Brian Murphy Campbellford, ON

Euphonium
Brad Bradley Las Vegas, NV

Flute
Carmella Cao Reno, NV

Alto Saxophone
Patrick Garcia Las Vegas, NV

K.C. Singer Las Vegas, NV

Chrissy McHugh*Kintnersville, PA

Ronald Holmes Las Vegas, NV

Leanne Stamp*Las Vegas, NV

Donald Malpass*Cheney, WA

Tenor Saxophone
John Summers*Las Vegas, NV

Carmella Cao Reno, NV

Baritone Saxophone
Emilio Rivera San Pedro, CA

Katharine Jensen Las Vegas, NV

Trumpet
Justin Bland*Clinton, MD

Tim Hitcher Lincoln, NE

Ben Serna-Grey Vancouver, WA

Benjamin Franke Minneapolis, MN

Timpani
Chris Tusa*Baltimore, MD

Bassoon
Brock Norred Las Vegas, NV

Jorge Machain Lazarro Cardenas, MX

Horn
Chris Golden*Fresno, CA

Phil Parsons^Dayton, OH

Kim Kehau Chai II*Sapulpa, OK

Erin Paul*Waterford, CT

Bass Trombone
Paul Munger Salt Lake City, UT

Jordyn Mathison Chicago, IL

Bass Clarinet
Guillermo Ramasasa Las Vegas, NV

Trombone
Steve Meyer*Omaha, NE

*Katharine Jensen Las Vegas, NV

Gizmo Hall Las Vegas, NV

Dustin Stevens Las Vegas, NV

B-flat Clarinet
Annie Douglass Sutherlin, OR

Horn
Chris Golden*Fresno, CA

Alfredo Hall Las Vegas, NV

Bass Trombone
Paul Munger Salt Lake City, UT

Audrey Wood Lehi, UT

Euphonium
Brad Bradley Las Vegas, NV

Jennifer Iles^Denton, TX

Chad Summerlin Las Vegas, NV

*Principal

Jonathan Cannon Bountiful, UT

^Graduate Teaching Assistant

Jason Manalo Las Vegas, NV

Benjamin Garcia Las Vegas, NV

Rehearsal Assistant

Guillermo Ramasasa Las Vegas, NV

Jordan Mathison Chicago, IL

Daniel Uhrich Henderson, NV

Bass Clarinet
Gizmo Hall Las Vegas, NV

Contra Alto Clarinet
Scott McKell Mendon, UT

Bass Trombone
Paul Munger Salt Lake City, UT

ACKNOWLEDGEMENTS

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